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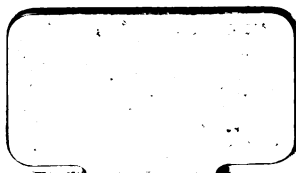




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KEROGRAPHIC

Be for Water. C. 100

ST  
ERMIN'S,  
S.W.1.

St 10th, 1938.

TELEPHONE:-  
WHITEHALL 3176 (20 LINES)  
TELEGRAMS:-  
"ERMINITES, LONDON."

5/4 ST ERMIN'S,  
WESTMINSTER,  
LONDON, S.W.1.  
12. 8. 38

To the Librarian  
The Bodleian  
Oxford.

Dear Sir

I enclose the paper "Specimen  
of a New Process of Engraving as  
asked. Will you either return  
it or send me 5/-

Yours, etc.  
~~John W. G. G.~~

The Curator  
Bodleian  
Oxford.

Ans. 15/8

15/8



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# SPECIMENS

OF A



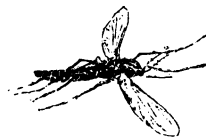
# NEW PROCESS

OF

ENGRAVING FOR SURFACE-PRINTING.

W. J. LINTON, 85 HATTON GARDEN,  
LONDON.

1861





THE new process of engraving—**KEROGRAPHY**—of which specimens are here given, is intended to take the place of engraving on wood. It is applicable in every way in which engraving on wood is applicable; has the advantages of wood-engraving, without its disadvantages; can be worked at hand-presses or machine, with type or without; costs less than wood-engraving in production, as little as wood-engraving in printing, and is even more durable.

*The chief advantage of wood-engravings* is, that they can be printed not only more rapidly, but also with letter-press, and so for both reasons more cheaply than either engravings on steel or lithographs. *Their great disadvantage* is, that at best they are only translations—and generally very imperfect translations—of the artist's drawings on the block.



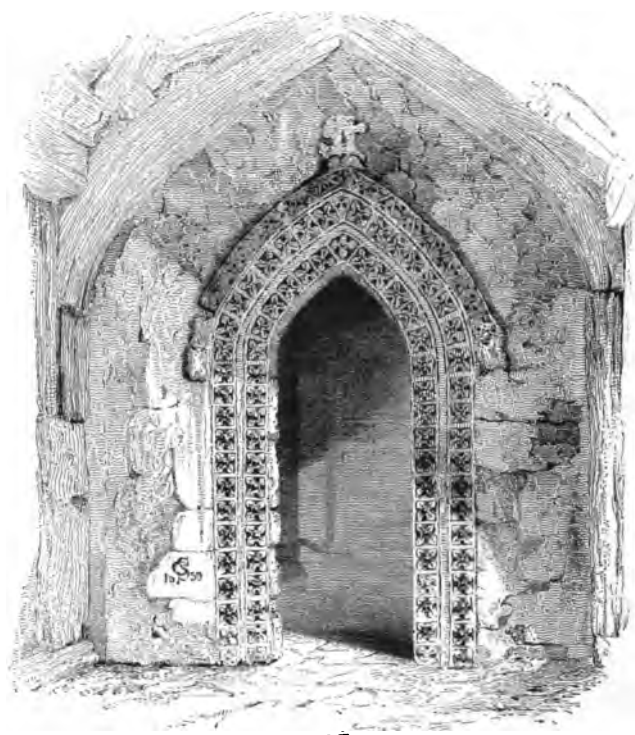


THE NEW PROCESS HAS THE ADVANTAGE, WITHOUT THE DISADVANTAGE. More; for, while costing no more to print, it costs considerably less to produce; and the artist is no longer at the mercy of the engraver. *An engraving by the new process is necessarily an exact facsimile, even to the minutest touch, of the draughtsman's work.*



Where an artist's manner is of any value, the new process, therefore, is infinitely superior to engraving on wood; capable also of giving greater delicacy, and very much more minuteness and elaboration.

*Costing no more to print*, and applicable in every way in which engraving on wood is applicable, *the new process costs less in production*. Taking the cost of drawing as the same, the cost of engraving by the new process may be calculated at only about TWO SHILLINGS FOR EVERY SQUARE INCH.



The price *for engraving* the largest specimens in this sheet

—those at pages 10 and 11—would be for each only . £3 10 0

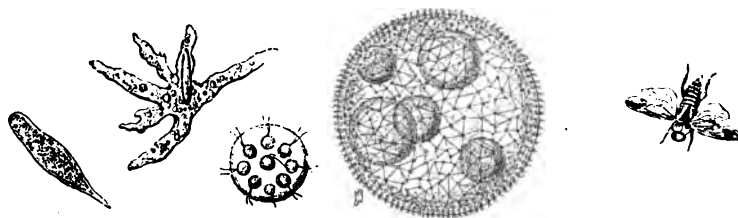
Pages 12 and 13, each . . . . . 3 0 0

The Landscape at page 4 . . . . . 2 0 0

Child's Head at back of title-page . . . . . 0 10 0

Microscopic Group below . . . . . 0 10 0

And for other subjects, *according to size*, in like proportion; the most elaborate being *proportionately* the cheapest.









The specimens here given are of very various styles and degrees of excellence. For the merit or demerit of style or treatment the draughtsman is solely answerable; an engraving by the new process being always necessarily an exact facsimile of the draughtsman's work. The selection of subjects has been made for the sake of variety. Not that every possible variety is given (any other styles could as easily be rendered); but variety enough to prove the worth of the process.

Beyond the applicability of the new process for all purposes for which engraving on wood is applicable, and beyond its capability of doing more artistically and more cheaply whatever is now done on wood, it is also to be observed that there is in it a capacity for delicacy and minuteness which wood can never reach. It is capable not only of supplying the place of wood-engraving, but also of doing every thing which can be etched on steel or copper. *The only limit to its use is the capability of surface-printing.* For whatever can be

printed from blocks in relief, with type or separately, by hand-press or by steam, the new process is available. The various engravings here given, interspersed as they are with letter-press, are enough to prove that the most difficult forms can be worked satisfactorily; and the sheet is issued uncut to show that the two forms are honestly worked, each side of the sheet being from one single printing.

85 HATTON GARDEN,  
June, 1861.

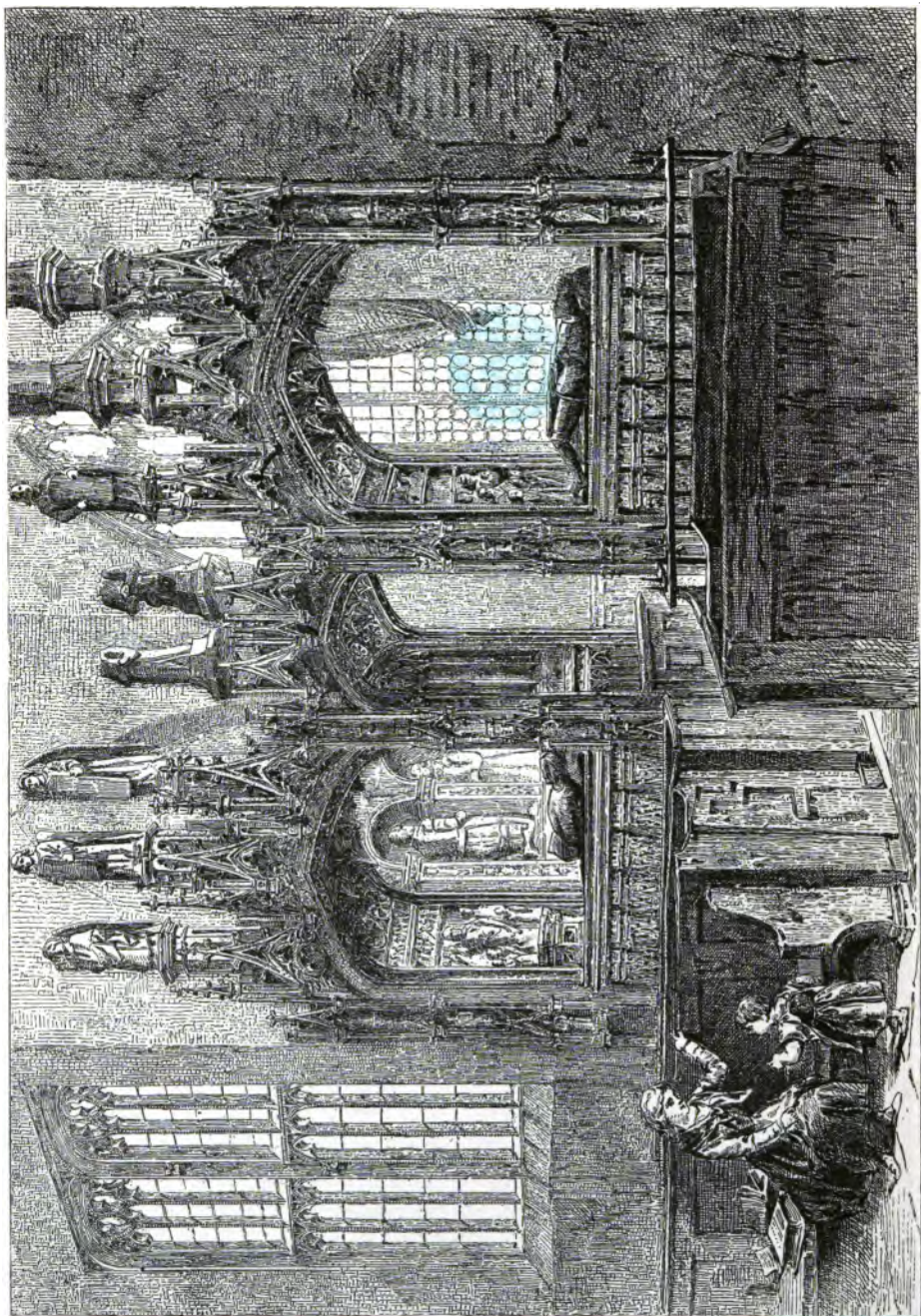


W. J. LINTON.

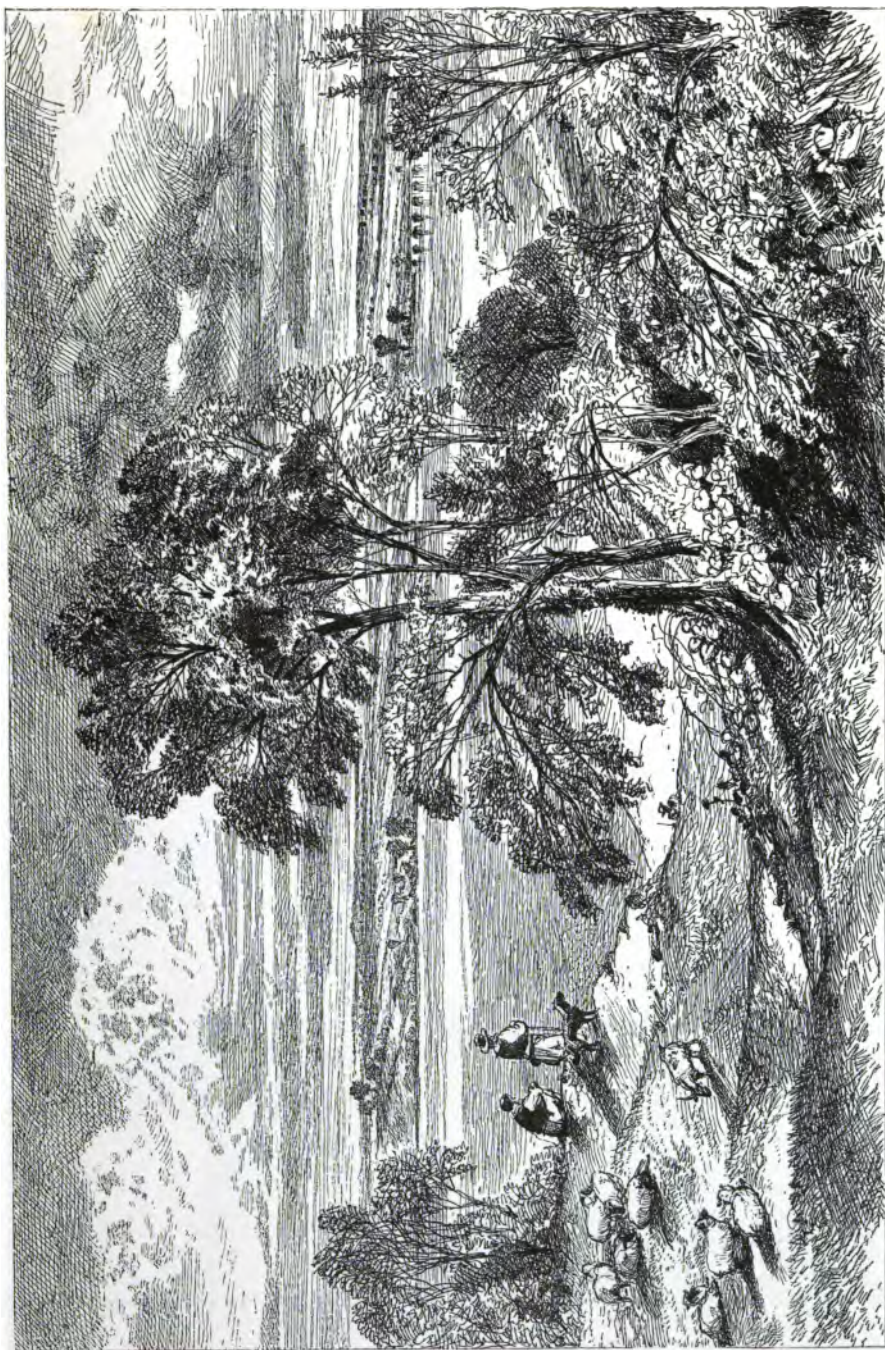
**T**HE Border on the title-page is in one respect different from the other subjects in the sheet; having been produced from an old plate, engraved, without any reference to the new process, for Macclife's edition of Moore's *Irish Melodies*, published by Messrs. Longman. Every line, and every break of line, is true to the original engraving.

The engraving after Mr. Thackeray, at page 12, is copied from Mr. Thackeray's sketch, not from the woodcut from the same design in the first Number of the *Cornhill Magazine*. That at the top of page 4 is from Mr. Thackeray's own hand, and sufficiently answers the question in his handwriting.











FROM MR. THACKERAY'S SKETCH; SEE "CORNHILL MAGAZINE," No. I., FOR THE SAME DESIGN IN WOOD.









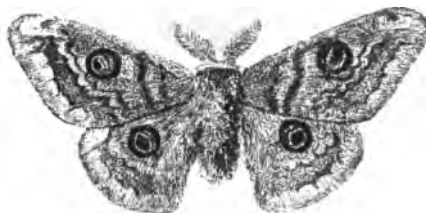
## ADVANTAGES OF THE NEW PROCESS



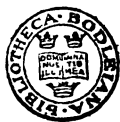
**OVER ENGRAVING ON WOOD :—**Cheapness in production, fidelity to the artist's drawing, greater minuteness and delicacy.

**OVER ENGRAVING ON STEEL OR COPPER :—**Cheapness in production, cheapness in printing, more variety of line and texture.

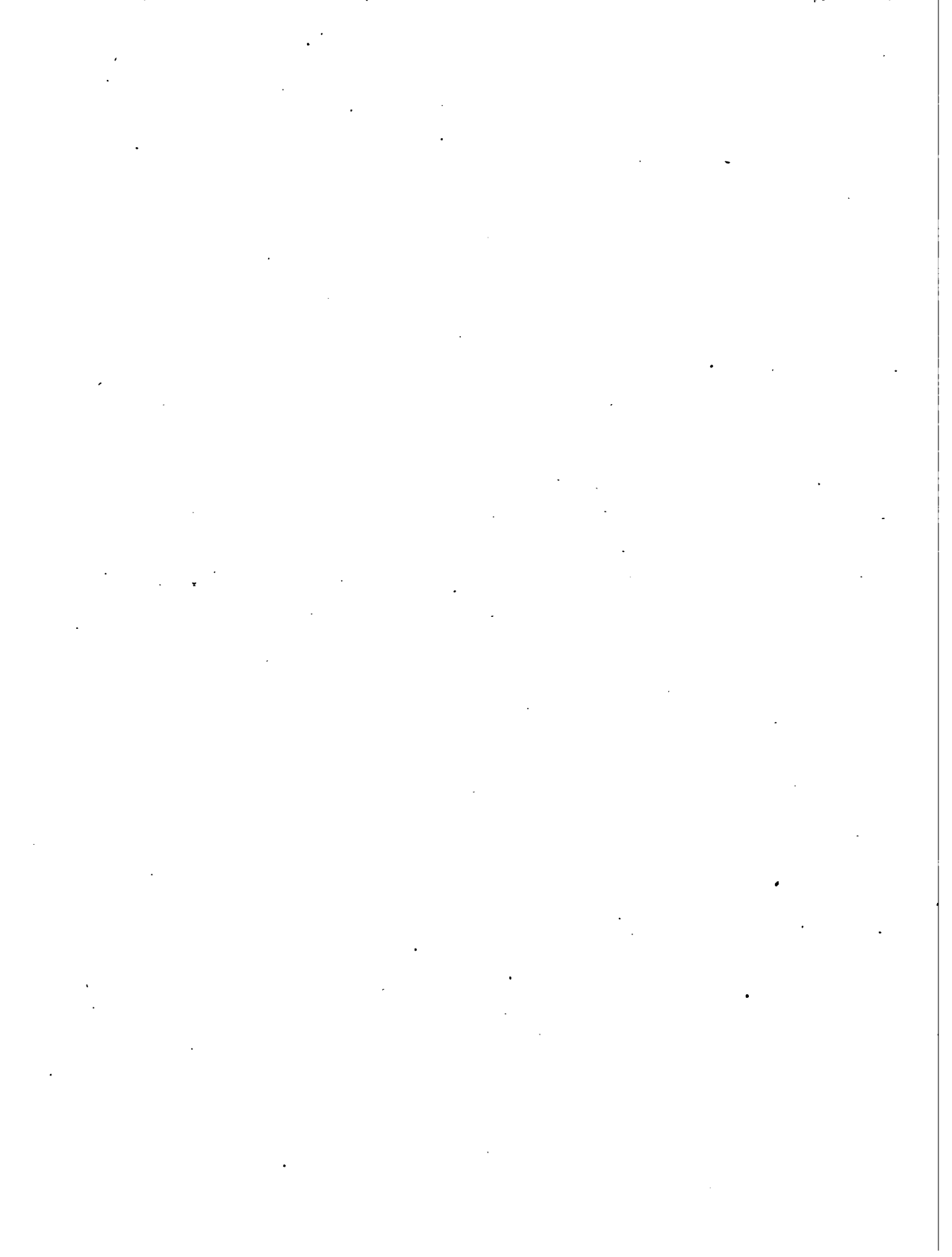
**OVER LITHOGRAPHY :—**Cheapness in printing, greater delicacy and sharpness of line, greater certainty and regularity of impression.















































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